



Main Façade. Photo: Museum of Portimão

## The Museum of Portimão

### A New Observatory and Laboratory in Town?

JOSÉ GAMEIRO\*

Located in the Algarve, Portugal's southernmost region, the Museum of Portimão sits in a former fish cannery factory on the right bank of the River Arade. The museum, which opened on May 17, 2008, serves as a permanent observatory for the history, territory, and identity of the town and its surrounding communities, as well as a laboratory for adding to public knowledge of the area's on-going evolution in our own time. The museum acts as a mediating

cultural structure, interpreting and highlighting the values of its nearby communities and developing its region's tangible and intangible cultural heritage.

The Museum of Portimão's programs stem from four main goals:

- To restore the region's industrial and historical heritage

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### CONTENTS IN THIS ISSUE

01	The Museum of Portimão - A New Observatory and Laboratory in Town?	10	Citizen's Participation - Suita City Museum
03	Barrier-free Museum: Museum of the city of Krakow	11	ICOM - ITC Workshop - Best Practices in Museum Management in a Diversified and Changing World
05	From the CAMOC Chair	13	Capital Museum of Beijing
06	Clinker Motel - An Italian story	14	Conference Call: Göteborg
08	The newly opened archaeological level under the Basilica of St. Sofia	17	Exhibition Alert
		19	Conference Alert

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## MUSEUMS

- To strengthen links to the territory's maritime context
- To interpret and reinforce the identity, history, and heritage of local communities
- To increase cultural development and create new audiences.

The museum's main exhibition, "Portimão - Territory and Identity," offers a historical portrait of the territory until modern times. The exhibition is divided in three sections:

### 1 - "ORIGIN AND DESTINY OF A COMMUNITY"

This section showcases the crossing between the diverse cultures that took advantage of the territory's geographic location and natural resources—from prehistory through Roman and Islamic occupation, and up to our recent past. Also emphasized are some of Portimão's most representative activities through the 20th century, as the area transitioned from a rural to an industrial economy.

### 2 - "INDUSTRIAL LIFE

#### AND THE CHALLENGE OF THE SEA"

The exhibition's second section depicts Portimão's deep connection to the sea and the river. We focus on the role played by men and women in what was once the region's most important economic activity. Starting with the arrival of the fish at the cannery and continuing straight through to the completely recovered factory's "Beheading Room," we are led from Portimão's old harbor to the factory's heart, while learning the cannery workers' methods of handling, production, packaging, and promotion. Through audio-visual records, the public observes and listens directly to the testimonies of the workers, as they tell of their hard lives and of Portimão's industrial heyday.

### 3 - "UNDER THE WATERS"

Underneath the main exhibition, on the site where the factory's old underground cistern once sent rainwater to the steam boilers, one sees film images of the underwater fauna and flora of Portimão's coast and riverbed. "The Submarine," the exhibition which recently opened in this area of the museum, offers visitors a chance to take a virtual dive into "Ocean Revival," the artificial reef created by the intentional sinking of four Portuguese warships three miles from the port of Portimão. Here in the museum, visitors glimpse the new specimens of marine life that are rising around this new underwater tourist attraction.

## COUNCIL OF EUROPE MUSEUM PRIZE 2010

In 2010, the Museum of Portimão won the Council of Europe's Museum Prize for its innovative work with the community and its different cultures. The Council cited the museum for its understanding of both local and global cultures past and present, for exemplifying good museum practice, and for

maintaining a focus on preservation and cultural heritage in the context of a region's efforts to promote mass tourism.

## THE MUSEUM AS A DAILY, DIVERSIFIED AND PERSISTENT WORK

The Museum of Portimão's activities are not limited to its long-term exhibitions, but spread through its two temporary exhibition rooms, its educational service, a documentation centre and historical archive, auditorium, conservation and restoration laboratory, and the activities associated with the promotion and discovery of Alcalar's Megalithic Monuments, nine kilometres away from Portimão, which are also managed by the museum. The museum's work, extends, as well, to local research projects in the fields of archaeology, ethnography, documentation, conservation, and education, as well as to at least 30 partnerships with important stakeholders in the area's tourism industry.

The museum's next temporary exhibition, "The So-Close Mediterranean," opening in May 2014, will show how the cultures and civilizations of the Mediterranean region have influenced the everyday lives of the communities that surround Portimão.

To learn more about the Museum of Portimão, visit the museum's website or Facebook page:  
[www.museudeportimao.pt](http://www.museudeportimao.pt)  
[www.facebook.com/museudeportimao](http://www.facebook.com/museudeportimao)

*Educational Activities. Photo: Museum of Portimão*



# Barrier-free museum

KATARZYNA BURY\*



*A visit with audio description. Photo: Museum of the city of Krakow*

On 26 November 2013, a new visitor experience was launched at the Historical Museum of the City of Krakow for people with visual and hearing impairments.

*We enter a bright space, filled with white and grey and arranged as a limestone quarry. We hear the sounds of rolling metal wagons and the rumble of falling stones [excerpt of audio description].*

Until recently it might have seemed that the museum is accessible first of all, or perhaps even exclusively, through the sense of vision. A modern approach to museology, as well as the development of new technologies, has given new opportunities for experiencing works of art, historical monuments and landmarks. Museums in Poland and around the world are trying to explore different ways to communicate through various senses and emotions, which visitors gladly accept.

The exhibition *Krakow under Nazi Occupation 1939 – 1945* at Oskar Schindler's Factory, 4 Lipowa Street, is a special place on the map of Polish museums. It was set up in the office building of the

former Enamel Factory owned by Oskar Schindler, a German industrialist who rescued more than a thousand Polish Jews working at his factory during World War II. The exhibition tells the story of Oskar Schindler, but also describes the history of Krakow from 6th September 1939 when the Germans entered the city to 18th January 1945 when the Soviet Army came. The history of World War II is entangled with the everyday life of residents, and their private lives with the tragedy of war. Using original period artefacts, stage setting elements, art installations and sound recordings, a modern, narrative and highly emotional exhibition has been created to present what life was like in the city during the war.

*We are now in a dark and narrow tunnel, which seems to have been cast from one thick piece of steel. It looks like a battlefield. Here and there, its grey, coarse, porous walls are blackened, as if covered with soot from explosions. One can hear the sounds of battle from all sides: broken series of machine guns, the whizz of falling bombs, explosions. On both sides of the*

*tunnel we can find irregular holes, in which battlefield photos have been placed, some of them shimmering with red which imitates flames. One can also see weapons, fragments of uniforms and army equipment. [excerpt of audio description]*

Under its project *Poza Ciszą i Ciemnością* (Beyond Silence and Darkness), co-financed by the Minister of Culture and National Heritage, the Historical Museum of the City of Krakow in cooperation with the following foundations: Fundacja Kultury bez Barier (Culture without Barriers Foundation) and Fundacja Dzieciom "Zdążyć z Pomocą" (Foundation for Children "Help on Time"), has prepared materials to make the exhibition available for people with visual and hearing impairments.

Creating the audio description for this project was a great challenge. Audio description is a narrative technique, which through additional, detailed description offers people with visual impairment a visual experience. This technique is used to describe works of art and museum exhibitions, but it is also an equally suitable method for making films, theatrical performances and even choreographic shows available to people with visual impairment.

The exhibition at Schindler's Factory turned out to be a very demanding and difficult to translate into the language of audio description. The authors did not limit themselves to describing individual exhibits and artefacts. They have created a new narrative path through the museum, sparing no effort to render, as much as possible, the exhibition space and setting which not only tells the story of the city under occupation but also very powerfully influences ►

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*The exhibition Krakow under Nazi occupation 1939 - 1945 at Schindler's Factory opens to visitors with visual and hearing impairments. Photo: Museum of the city of Krakow*

the viewers' emotions through image and sound. Sometimes it seems to us that sight is the only or at least the most important sense to experience the world around us. However, if you listen to the audio description, you can discover how much we overlook when superficially looking at our surroundings. This is why we encourage visitors, even if they do not have sight problems, to listen to the audio texts. They can be downloaded from the Museum's or foundations' websites. The audio-guide is available at the Museum's ticket office.

*We enter a narrow, meandering labyrinth. We are surrounded by grey walls of the Ghetto, which look like Jewish tombstones – matzevot – rectangular, with rounded tops. On them one can see semi-transparent ghost-like human silhouettes. We walk on grey cobblestones, with the heavy, stone-coloured sky above. It's stuffy, dark, claustrophobic.* [excerpt of audio description].

People with visual impairments can also touch a few convex pictures, which help them re-create some elements of the exhibition, e.g. the gate to the Krakow Ghetto.

Multimedia presentations, providing the exhibition with a multitude of facts and contexts have so far only been available to a limited extent to people with

hearing and visual impairments. Whilst thinking about hearing problems we have also kept the elderly in mind, as with age hearing becomes weaker though some people are reluctant to admit it. Texts and translation into the Polish Sign Language are available at the entrance to the exhibition.

At Schindler's Factory sound forms an integral part of the exhibition. Without it the exhibition is incomplete. This is why a guidebook has been developed, describing the sounds heard at the exhibition.

*So – we have a war! In a dark corridor, shots can be heard here and there, then a series of machine guns, howling sirens, the sounds of falling bombs, and explosions growing louder and louder ... Walking further on along the corridor, we can hear the sound of an approaching tank.* [excerpt of sound description from the guidebook for people with hearing impairment]

The exhibition *Krakow under Nazi occupation 1939 – 1945* at Schindler's Factory is available to people with visual and hearing impairments. It is the first such project at the Historical Museum of the City of Krakow, the

first attempt at building a narrative exhibition to help people with visual and hearing impairments in Krakow.

For a few years, the Museum has run activities under the *Muzeomania* programme, with the needs of people with visual and hearing impairments in mind. Opening the exhibition at Schindler's Factory for them is a natural next step towards making culture available for people with sensory disabilities.

Since 2008, the Culture without Barriers Foundation has been cooperating with the Museum to carry out projects aimed at fully including people who are often excluded, mainly people with disabilities, in the mainstream of cultural and social life through making museum exhibitions, theatrical performances and films available for people with visual and hearing impairments, as well as organizing training and workshops for museum staff and guides. Until recently the Foundation cooperated with the Warsaw Rising Museum, the Chopin Museum, the Royal Castle and the National Museum in Warsaw, and organised the week of the Disabled in Warsaw. In 2012, representatives of the Museum participated in the training of municipal and museum guides on making the exhibitions and city trails available for people with hearing and visual impairments. In 2013, the Museum started cooperation under the programme *Museum beyond Silence and Darkness* co-financed by the Minister of Culture and National Heritage. ▶



*Visiting Oskar Schindler's office. Photo: Museum of the city of Krakow*

# From Suay

Dear CAMOC Members,

This is an editorial with a difference and I would like to begin by telling you about some important developments in the governance of CAMOC, developments which I firmly believe will serve to sustain the outstanding advancement of our committee.

I was first elected as Chair of CAMOC in Shanghai in 2010. Then as you well know, in August 2013 at the ICOM Rio Triennial, I was elected Chair of the ICOM Advisory Committee. This coincided with my re-election to the Chair of CAMOC to serve a second term from 2013 to 2016.

I must say the last few months have not been very easy for me, as both posts require a lot of time and energy. But more important than this has been the fact that being the **Chair of CAMOC** and the **Chair of the Advisory Committee** at the same time has been quite challenging both ethically and politically, although ICOM does not rule out this double position in the case of the Advisory Chair and Vice-Chair. Moreover I have come to realise this situation could also curb my active support for CAMOC in the affairs of ICOM substantially. So I concluded it was time for change, it was time for this message.

After consulting with the members of the CAMOC Board and getting their consent to leave this treasured position before the completion of my second term, I decided to resign as CAMOC Chair on March 21 and initiated the process of electing the new Chair from among the Board Members in accordance with our current Rules.

**Mats Sjölin**, who had already got your backing in the last elections and thus became the CAMOC Treasurer, was unanimously nominated and elected the **new CAMOC Chair**. I am proud to announce his arrival to all of you for I believe Mats will lead CAMOC to new and broader horizons. As you know Mats is organising our conference in Göteborg. I had the wonderful fortune of working harmoniously and creatively with my colleagues from the Board. I know it will be the same with Mats.

Now, CAMOC's activities in 2013... In February every year the performance of the 31 International Committees is assessed by SAREC, ICOM's Strategic Allocation Review Commission at a special meeting in Paris. The crucial element in funding the committees is their performance over the previous year. The good news is that CAMOC's performance has been rewarded to the maximum yet again. CAMOC made to the top three in the performance rankings, even better than the year before. This is especially pleasing as we are one of ICOM's smaller committees, a committee that was only set up in 2005.

This is your achievement not mine, and CAMOC would not be what it is today were it not for your commitment and the vision, accomplishments and dedication of our various Boards since our establishment. I thank you all so much! It has been a privilege and great pleasure for me to be a part of this extraordinary family. Let us now enjoy the change of guard and wish our new Chair, Mats Sjölin, much success and good luck.

See you all at the Göteborg Conference in August!

Suay Aksoy

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(cont. from p. 04)

With its project for Schindler's Factory, the Museum follows the global trend to enable people with various disabilities to participate in culture as fully as is possible. For a few years the Museum has run activities for people with visual and hearing impairments under the educational programme *Muzeomania*, among other

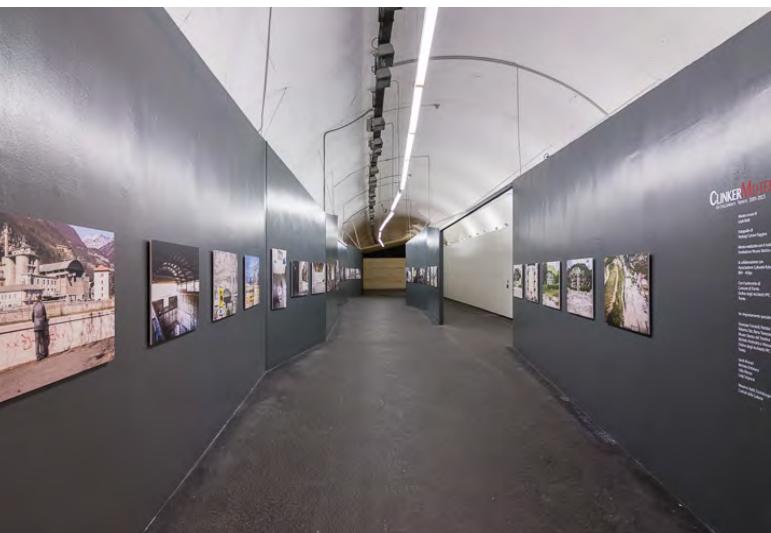
things at the Old Synagogue, the Hipolit House and Schindler's Factory. The Museum's offer is still being developed, enriched and improved. Since 2013, the Museum has been organising public walks under the programme *Krakow, Really for Everyone* because the area of our activity goes beyond permanent and temporary exhibitions to cover the entire space of the city.

People with and without disabilities participate in such meetings, learning about the history of the city and its monuments together and practicing mutual communication.

We hope that the project which has just been completed is the first step to adjusting the space of the Museum to the needs of people with disabilities and thus enriching its educational offer.

# Clinker Motel. Ex Italcementi Trento 2005-2013 - An Italian Story

LAYLA BETTI\* & ALESSANDRO FRANCESCHINI\*



The exhibition's display at the Gallerie venue.  
Photo: Pierluigi Cattani Faggion

As in many other countries, it is very easy to find old factories when travelling around Italy. The decades between the end of the 19<sup>th</sup> and 20<sup>th</sup> centuries saw many Italian cities become industrialised. The urban landscape changed greatly with workers' neighbourhoods growing up around the factories. The city of Trento, though small, can serve as a paradigm of the whole country.

Italcementi, the old factory located in a small neighbourhood called

Piedicastello, caught the attention of the Italian photographer Pierluigi Cattani Faggion. This factory was built in 1909. After the First World War it increased in size and became a great centre of cement production. After the Second World War, the face of the neighbourhood changed a great deal as many flats for workers were built around the factory. The Italcementi went on producing cement until the 70s when it was finally closed and kept just for storage. The interest that Pierluigi Cattani Faggion and I

had in this building made us meet some years ago, while I was collecting materials about this place. We started immediately thinking of an exhibition, but it seemed not yet to be the right time. Last year our local newspapers suddenly announced the demolition of the building so we decided to document the last step, the deconstruction, and to create a kind of documentary through images. The result of this effort is an exhibition of 44 photographs, printed on forex panels which trace the last eight years of this huge urban area. Our reflections started from Maurilia, one of Italo Calvino's *Invisible cities*. The city of Maurilia is made by an overlapping of different cities, which are chronologically far away but located right in the same place. All of them are named Maurilia: they are the same city but at the same time they do not know each other, they do not communicate at all. As with Maurilia, our cities are often made up of different realities, which are both close and far away. The exhibition, called "Clinker Motel. Ex Italcementi Trento 2005-2013" is divided in three parts which correspond to the times the photographer got into the abandoned building. The first phase is called "Clinker 2005-2006". Clinker is the base element of cement and seems to dominate the whole section. It looks as if ▶

A workers' house next to the factory.  
Photo: Pierluigi Cattani Faggion



\* Layla Betti is a researcher and curator

\* Alessandro Franceschini is an architect and PhD in Urban Studies. He is a lecturer and researcher at the University of Trento

## EXHIBITION



*View from the cable car: tanks and workers' houses.  
Photo: Pierluigi Cattani Faggion*

the works stopped just few hours before, and the photos make the factory seem empty. Among many photos: a number of keys left behind by some workers, an old broken telephone lying on the ground, the empty caretakers' room where a dirty towel whispers the passing through of so many caretakers over the years, the huge empty courtyard where nature seems to have reclaimed the space it lost.

The second section is about the time the building was used as a refuge. We called it "Motel 2010", because that was when the photographer got into the building again and met the people who used to live there. This section shows how immigrant people who could not afford a flat decided to move into the old factory, trying to 'domesticate' the space to achieve a sense of home, a kind of normality. This part contains three photos showing a 27 years old Pakistani, Jamil Ahmad. Jamil was working in a restaurant and sleeping at work four times a week. He used to sleep the other three nights in the factory. The container he used as his home had been removed one morning, while Jamil was working. When he got back he could not find his things anymore. Jamil asked the photographer to get a photo of him standing right in the place where his container had been.

The last part is entitled "2013" and tells us about the demolition of the great building. The photos show the progressive deconstruction of the factory until the last image: a huge urban void monitored by two big columns, the only witnesses of this century-old story. The exhibition was displayed in two tunnels called Le Gallerie in Piedicastello (Trento) from 8 November 2013 to 19 January 2014. During the exhibition two events were put on: a seminar entitled "Urban landscapes: creativity and recycling" (curated by the Trento Chamber of Architects, the theme of which was the role of creativity in urban regeneration) and a reading from Calvino's Invisible cities by the Italian actress Michela Embriaco accompanied by the Tunisian lute player Helmi Mhadhbi.

A selection of pictures has been uploaded to the Museum of the City web site, in the Industry section, on <http://www.museumofthecity.org/category/industry/>

### URBAN LANDSCAPES: CREATIVITY AND RECYCLING

The seventh session of 'Architettura Incontri', a series of meetings promoted by the Trento Chamber of Architects with the aim of discussing the transformations of our territory and its architecture, took place on 28 November last year. The seminar took place at Le Gallerie and was on urban regeneration and the role of creativity in this process. The event was linked to the "Clinker Motel Ex-Italcementi Trento 2005 – 2013" photo exhibition (photos by Pierluigi Cattani Faggion, curated by Layla Betti) and aimed to reflect urban change, particularly focusing on our regional situation.

The photos by Cattani Faggion, which narrate the last years of the factory – from closure to deconstruction – help to reflect on the way our city and our landscape are being transformed in a period today which is full of fragility and uncertainty. Our region, Trentino, and the city of Trento in particular, look like an interesting experimental lab for this topic. Many urban areas are still waiting to be planned and they can be an incentive for a brand new way to look at the urban improvement and at the careful transformation of the landscape and the very soil, the agricultural land, of the area.

The seminar started off with two special keynotes. The first one was by Renato Bocchi, Professor of Architectural Composition at the IUAV University of Venice and scientific curator of a Prin research project (Prin = a research project of national significance) in 2010-2011 called "Recycle Italy: new life cycles for urban and landscape architectures and infrastructures". The second guest was Mosè Ricci, Professor of Urban Studies at the University of Genova; he has also been collaborating with MAXXI Museum of Rome's senior curator Pippo Ciarra in curating the exhibition "Re-Cycle", in 2012. After these two keynotes, the debate continued with a panel discussion between Beppo Toffolon, ►

*Portrait of Jamil Ahmad. Photo: Pierluigi Cattani Faggion*



president of the regional section of Italia Nostra, Alberto Winterle, president of the Trento Chamber of Architects and Paolo Biasioli, City Councillor for Urban Planning.

"The practice of recycling – explained professor Mosè Ricci – "does not have any model: every time we recycle the conditions around us are challenging. Unlike re-use or restyling, recycling requires a change of meaning. What exists has a value, but the recycling project's value is in changing the meaning, the functions, of what is already existing". Through explaining the experience of Detroit in the USA and its 'Syndrome of Pompei', Professor Ricci explained how "the crisis is definitely changing the way we think about the future and its form" and this is a critical point which "directly involves the lives of citizens, shaping objectives with a new sense of

quality and new paradigms for urban and architectural projects".

"Our mission – explained Professor Bocchi while describing the research he was curating – "is to reflect and discuss the topic of recycling through two perspectives: the first one is strategic and is related to the urgency of establishing new life cycles for our cities, our architectures and our landscapes. It means that we cannot accept just re-use, rather we need to move a step forward, changing the mission and the meaning of those places. The second perspective is more related to the practice of planning. Taking an example from the practice of recycling in ecology, we could be able to adapt these procedures to our experimentations in architecture and in urban and landscape planning".

## The newly opened archaeological level under the Basilica of St. Sofia in Sofia, Bulgaria

MARIANA MARINOVA\*

The history of Sofia, Bulgaria is closely connected with the history of one of its most emblematic sites: the Church of St. Sofia. Built in a period of transition from Paganism to Christianity, this church has endured on its site for more than fifteen centuries.

Associated in legend with a Byzantine princess under the reign of the Emperor Justinian, the church was, by the fourteenth century, sufficiently famous to give its name to the surrounding city (previously known as Serdica, later as Sredets). Still active today as an Orthodox church, St. Sofia remains a potent symbol of civic pride--its image appears in the city's coat of arms.

The Church of St. Sofia arose on the site of several smaller churches east of ancient Serdica, most likely at the end of fifth or the beginning of the sixth century, CE. Its architecture is impressive –an early Christian cross basilica with a narthex, three naves, and a three-sided apse. Around it spread the church's necropolis—a city of the dead.



St. Sofia Museum. Photo: Sofia History Museum

Research on the building itself dates back to the end of the nineteenth century. The oldest structure under the present-day basilica was a single-nave church, with a mosaic representation of heaven in the apse and geometrical motifs in the nave. (The "Heaven" mosaic has been removed and today can be seen in Sofia's National Archaeological Museum.) The

second church, constructed at the end of fourth century, was a three-nave basilica with a narthex and an apse inscribed in the east wall. The floor of the third church, which dates from the beginning of the fifth century, was fully covered with polychromatic mosaics in geometrical and floral motifs. The excavations of Serdica's main necropolis, which surrounds the basilica,

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St. Sofia Exterior. Photo: Sofia History Museum

continued from the 1950s to the end of the 1990s. Special attention has been paid to those parts of this extensive site that are located under the foundation and around the basilica of St. Sofia, where more than 100 tombs and graves have been discovered. A plan for preserving and restoring the architectural-archaeological complex beneath the church has been underway since 1991. Architect Vasil Kitov oversees this project; Dr. Petar Milanov headed the restoration work. The Sofia History Museum's archaeological research has been performed under the supervision of archaeologists Konstantin Shalganov, Dr. Mario Ivanov, and Yunian Meshevov. Thanks to their collective effort, the museum has constructed an underground exhibition beneath the basilica. This exhibition represents about fifty tombs and graves, dating from the third to the beginning of the fifth century CE, on an area of 605 sq.m. Different types of burial structures can be seen here – sarcophagi, cist tombs, and masonry graves with flat stone coverings, as well as the most popular tomb style, from the fourth century onward: a semi-cylindrical vault. One of these vaults is adorned by wall-paintings – a fresco of freely spread flowers. Beside this burial architecture, the remains of the earlier churches

are also on display underneath the basilica. The tombs, as well as the visible remains of the earlier churches, have been preserved *in situ* directly under the floor of the current church. The visitor's route through these subterranean displays is marked by a paved path and glass steps. Visits to St. Sophia's archaeological exhibits are limited to groups of 10-15 persons at once. Handicapped access is, unfortunately, impossible – a problem that cannot be overcome due to the site's narrow walking path and changes in level. The exhibition makes use of various interpretive techniques, including text labels, multimedia displays, and a TV screen. The lack of both space and proper conditions for storing and displaying original burial findings has been compensated by the use of 3-D holographic images. The underground museum site's great authenticity has helped to generate huge public interest in Sofia. From the

day of its opening in May 2013 until the end of February 2014, some 30,000 people came to see the exhibition. Each visitor receives two different brochures with information about the site for free.

In the future, a nearby tomb featuring wall-painted Christian symbols, which was discovered to the northwest of the basilica, will be connected with the site. Additionally, the underground museum's entry will be moved outside of the church, easing pressure on the ceremonies taking place inside. Finally, another site – this one discovered during the construction of the subway in the centre of the modern city – will be developed as an additional *in situ* museum site. The rising interest in the Sofia History Museum's site prompted us to organize a scholarly conference, "The Basilica of St. Sofia in the Transition from Paganism to Christianity," in March 2014. At this meeting, a variety of experts shared their interpretations of the role and place of the site in the context of late antiquity and early Byzantine history. Their findings, along with the ongoing work of professionals working to preserve and interpret the church's archaeological remains, have helped to elevate Sofia's status as a candidate for the title of European Capital of Culture in 2019.

St. Sofia Interior.  
Photo: Sofia History Museum



# Citizen's Participation in Special Exhibition Planning - Suita City Museum

KENJI SAOTOME\*



Executive committee consisting of citizens.

Photo: Suita City Museum

Suita City Museum is a local history museum located in Osaka, Japan. The museum holds a collection from primitive/ancient to modern/contemporary history of Suita City. At the museum, a full-fledged effort towards a participatory special exhibition began from 2006. When planning an exhibition, the museum sets up an executive committee consisting of citizens so that the public at large can participate in the presentation of their own history as experienced in their lifetime in the city.

Although it is not limited to the museum world in Japan, as the administrative and financial capability of government quickly took a step backwards, people started to scrutinize the public services. Such a trend can be increasingly seen in local educational and cultural services, and in September 1998 the report of the Lifelong Learning Council of Japan requested a review claiming that "current government social education programmes are not catching up with societal change" and "some aspects of conventional standards for the establishment of municipal museum are not up to date".

Following this, discussion was initiated in the museum world concerning the way museums should operate in contemporary society. By publishing "Museum of 'Dialogue and Collaboration' – Dialogue for Understanding and Collaboration for Action" (2000) as a report of the Study and Research Committee commissioned by

the Ministry of Education, Science and Culture, the Japanese Association of Museums raised a question about the way museums should operate. As the subtitle "Museum – Let's create it together with citizens" says, it clearly states that there will be no future for a museum unless it goes hand in hand with citizens.

Having established the "Citizen's Congress for Reassessment of Museum" in 2002 and after year-long discussion by citizens chosen from among the public, the Museum Council compiled the "Revitalization of Suita City Museum (Report)" in 2004.

On the basis of a background like this, the Suita City Museum Council submitted a Mid- to Long-Term Plan (2010), which clearly states, as one of its two missions, "based on citizens' point of view, we will make our museum accessible to citizens where they can get together and participate in museum activities in a proactive manner while taking advantage of various experiences. In addition, with the help of volunteers and other museum supporters, we further collaborate with school education and local residents etc. To make the lives of citizens rich and pleasant."

In practice, by putting on exhibitions on the basis of citizen participation, the content of exhibition tends to become the one that better reflects the reality and wishes of citizens. In addition, by utilising the network among citizens, we can collect a broader range of objects.

However, we can also see some challenges. It would be necessary to promote mutual understanding, at an early stage between the museum and citizens. Another issue is: when initiatives of various citizens/parties are brought in, it tends to become difficult to ensure objectivity and the reliability of what is being exhibited and to make the exhibition friendly. In the case of a participatory exhibition, there is a danger that the exhibition becomes the one that only caters for a small group of passionate citizens or a populist show of which you cannot see any trace of study or research.

Nevertheless, these trends are important as it means that citizens, central players, have the right to exhibit their own history.

\* Kenji SAOTOME, Curator at the Suita City Museum, Osaka, Japan

# ICOM International Training Centre

JOANA SOUSA MONTEIRO\*



The ICOM International Training Centre for Museum Studies in Beijing, China, was officially launched in July 2013, marking cooperation between ICOM, the Palace Museum and ICOM China.

"Best Practices in Museum Management in a Diversified and Changing World" was the theme of the first training workshop held in Beijing on 4-12 November 2013 at the Forbidden City Palace Museum and at the new Gugong Institute. The target participants were middle-management museum professionals from China, other Asia-Pacific countries, and from Europe and South America. I was lucky enough to be part of the international participants' group. From my perspective, this first Workshop was a huge success, with high-quality lectures and group discussions.

The lecturers were seven world experts on museum management and museology, including the ICOM President, Hans-Martin Hinz, Steven Engelsman, Director of the Weltmuseum in Vienna, Song Xinchao, Chair of ICOM China, Shang Jixiang, the Director of the Palace Museum, Eiji Mizushima from the University of Tsukuba and Vice-Chair of ICOM Japan, Martin Schaerer, President of ICOM's Ethics Committee and former ICOFOM President, and Rooksana Omar, CEO of the Iziko Museums of South Africa, Chair of ICOM South Africa and President of the Commonwealth Museums

Association. The organiser of the whole ICOM - ITC and of the ICOM - ITC First Training Workshop was Claude Faubert, Vice-President, Collection and Research for the Canada Science and Technology Museums Corporation, and a member of ICOM's Executive Council, who carefully managed the lectures and all participants' activities.

The two groups of participants produced a melting pot of different cultures and ways of working in and with museums. Diversity of situations and perspectives were expected, at least from a

non-Asian international participant. However, after several work sessions and group discussions, the professional issues, problems and doubts of the participants were, in the end, quite alike. This was definitely one of the Seminar's most surprising outcomes.

On the opening day, the Palace Museum Director, Dr. Shang Jixiang, shared many interesting aspects of the Palace management, which the participants actually experienced on-site, including two of the Palace's outstanding conservation laboratories specialising in ceramics and in silk paper. Following the opening ceremony and Hans-Martin Hinz's lecture, Steven Engelsman spoke about transformation in museums: new missions, visions, strategies and targets. His second lecture was about contested heritage and the highly complex issues surrounding the repatriation of artefacts.

Dr. Song Xinchao gave the participants a very comprehensive and critical approach to the Chinese museum scene, and the spectacular growth of museums with 3,866 legally registered museums nationwide in 2013, and numbers are increasing at a rate of at least 100 per year. Martin Schaerer presented an in-depth approach to the theme of exhibition theory and to the ICOM Code of Ethics, which was analysed in interesting group exercises that revealed different approaches to ►

\* Joana Sousa Monteiro, museums advisor to the Lisbon Councillor for Culture

## TRAINING



At the Forbidden City. Photo: Joana Monteiro

ethical cases, depending on each country's culture and museum law. The main topics of museum management were presented by Eiji Mizushima's and developed in the lecture and in group exercises as well, and we touched on: human resource management; collections management; conservation and risk management; financial management; entrance fees policies; facilities management; time management. Musealisation was his second topic: why and how do we have museums, and why do we musealise archaeological sites.

After a brief introduction about the importance of

having an exhibition policy and ethical behaviour in exhibition partnerships, Rooksana Omar divided all participants in groups for a particular exercise: to make an exhibition in 90 minutes. The exercise, demanding but rewarding, included the exhibition concept, the initial preparation, the invitations, the press release, and the budget. Rooksana Omar's second lecture was about strategic planning for museums, followed by a session about partnerships, the last session of the Workshop. ICOM - ITC have made a very successful and promising start with the first workshop, which certainly raises the expectations of museum professionals around the world about the future of the Training Centre, as well as about the development of Chinese museums.

### CAPITAL MUSEUM - THE CITY MUSEUM OF BEIJING

The Workshop participants visited the Capital Museum, which is the city museum of Beijing, regarded as one of the first "State First-class Museums" in China. The museum is mostly focused on the History of Beijing, housing large and relevant collections, impressive conservation facilities and equipment. There are permanent exhibitions chronologically staged from pre-historic times until the early 20th century, and special exhibitions as well. Some of the exhibits worthy of notice are the old city model, the fantastic textiles belonging to different Emperor Dynasties, parts of old houses like the front doors of old Beijing houses and objects related to the daily life of Beijing's inhabitants in the 19<sup>th</sup> and early 20<sup>th</sup> century.



Group photo. Photo: ITC

# Capital Museum of Beijing

FENG HAO\*



*Capital Museum Building. Photo: Capital Museum*

The Capital Museum is the city museum of Beijing, China. It opened to the public in 1981. The museum has been awarded the title of first-class museum at the national level.

The Museum covers about 24,800 square metres and contains over 200,000 artefacts in its collection.

The museum currently houses a collection of seven permanent exhibitions in total, which illustrate the 700,000 years history of human habitation, more than 3,000 years history of urbanisation, the 860 years history of capital development, and modern folk culture in Beijing. No less than twenty special exhibitions are organised each year.

The temporary exhibitions planned after April, 2014 are the following:

- The Maritime Silk Road (April 20<sup>th</sup> to June 20<sup>th</sup>);
- Exhibition of Clocks and Watches, Switzerland (May 23<sup>rd</sup> to August 24<sup>th</sup>);
- The Secret Garden of Emperor Qianlong of the Qing Dynasty (June 15<sup>th</sup> to August 15<sup>th</sup>);
- The Ba Vassal State revealed (September to December 2014);
- The Culture and History of the Central Route Area of the South–North Water Transfer Project (November 2014 to March 2015);
- Thematic Exhibition of Chu Culture (October to December 2014);
- Time Honoured Brand Shops in Beijing (December 2014 to March 2015).

For more accurate information about the Capital Museum, please visit the official website:  
[www.capitalmuseum.org.cn](http://www.capitalmuseum.org.cn)



*Beijing History, Permanent Exhibition.  
Photo: Capital Museum*



*Buddha Exhibition. Photo: Capital Museum*



*Folk Customs in Old Beijing, Permanent Exhibition.  
Photo: Capital Museum*

\* Feng Hao, Ph.D., is Curator of the Capital Museum

# CAMOC Annual Conference 2014

## Göteborg, Sweden

### INDUSTRIAL HERITAGE, SUSTAINABLE DEVELOPMENT, AND THE CITY MUSEUM

**5 August 2014 (optional pre-conference workshop), Museum of Copenhagen, Copenhagen**

**6 – 8 August 2014**

**9 August 2014 (optional post-conference tours)**

**Conference Partners:**

CAMOC

Göteborg City Museum

Region Västra Götaland/Västarvet

ICOM/ Sweden

TICCIH-Sweden/ SIM (*The International Committee for the Conservation of the Industrial Heritage*)

### PRELIMINARY PROGRAMME

<b>WEDNESDAY 6 AUGUST 2014</b>		
<b>10:00</b>	Registration of delegates Welcoming refreshments	<b>15:30-15:45</b> <i>Industrial heritage as the second breath. Modernization and development of the old industrial area - the Industrial landscape park "Demidov-park"</i> by Margarita Kuzovkova, RUSSIAN FEDERATION
<b>11:00</b>	A visit at the Museum of Göteborg - Guided tour <b>Light lunch</b>	<b>15:45-16:00</b> <i>Ecological City</i> by Susanne Anna, GERMANY
<b>13:00-13:15</b>	Welcoming speech by Thomas Martinsson, chair of Göteborg cultural department	<b>16:00-16:30</b> Discussion
<b>13:15</b>	Short introduction by Mats Sjölin, CAMOC's Chair	<b>16:30-17:45</b> <b>Session 2 on Themes 2, 4 and others (New technologies for documenting and presenting industrial heritage / Interpreting the role of migration in industrial and postindustrial society)</b>
<b>13:15-13:45</b>	<b>Keynote speaker</b>	
<b>13:45-14:15</b>	<b>Presentation by ICOM - Sweden</b>	
<b>14:15-16:30</b>	<b>Session 1 on Theme 1: The role of cultural heritage—tangible and intangible—in postindustrial urban development</b>	<b>16:30-16:45</b> <i>Presenting and Interpreting the Industrial Heritage and Planning of Cities Using the Platform of a Virtual Museum, the Museum of the City</i> by Chet Orloff & Sarah Newlands, USA
<b>14:15-14:30</b>	<i>Nottingham: City of Lace?</i> by Graham Black, UK	
<b>14:30-14:45</b>	<i>Regeneration and Renewal: The Adaptive Reuse of Industrial Sites in Greece</i> by Kaeleigh Herstad, USA	<b>16:45-17:00</b> <i>Destination Tyneside (title to be confirmed)</i> by Kylea Little & Helen White, UK
<b>14:45-15:00</b>	<i>Paper, Wool and Hats: three Portuguese museums in the post-industrial urban development</i> by Joana Monteiro, PORTUGAL	<b>17:00-17:15</b> <i>The New Local History</i> by Rainey Tisdale, USA
<b>15:00-15:30</b>	<b>Coffee break</b>	<b>17:15-17:45</b> Discussion
		<b>18:00</b> <b>Welcome to Göteborg at Dickson Palace, Mayor of Göteborg</b>



# CONFERENCE PROGRAMME

## THURSDAY 7 AUGUST 2014

<b>09:00-09:45</b>	<b>Keynote speaker 2</b>	- <i>Preserve historical buildings as a city museum- New Taipei's Municipal Tamsui Historical Museum as a case study</i> by Jenny-Chiu, TAIWAN
<b>09:45-12:15</b>	<b>Session 3 on Theme 3 ("Museums" across the city: museum experiences beyond the museum walls)</b>	Discussion
<b>09:45-10:00</b>	<i>Interpreting industrial heritage and city museums by means of sociology of memory</i> by Mattia Gusella, ITALY	<b>14:15-16:30</b> <b>Session 5: Industrial heritage and the Swedish museumscape</b>
<b>10:00-10:15</b>	<i>Making a Museum Matter: Windhoek City Museum</i> by Aaron Nambadi, NAMIBIA	<b>14:15-14:30</b> <i>To look at both sides of the coin. Gender as a tool when looking at the industrial society</i> by Marie Björk, SWEDEN
<b>10:15-10:30</b>	<i>Company event, museums and the Industrial Heritage</i> by AjengAyu Arainikasi, INDONESIA	<b>14:30-14:45</b> <i>The Modern Heritage of Västra Götaland - Moderna Västra Götaland</i> by Carina Carlsson, SWEDEN
<b>10:30-11:00</b>	<b>Coffee break</b>	<b>14:45-15:00</b> <i>The social and cultural dimensions in urban densification. Stockholm Meat Packing District in transition</i> by Mari Ferring & Eva Dahlström Rittsél, SWEDEN
<b>11:00-11:15</b>	<i>Re-cycle Italy. New lifecycles for urban landscapes</i> by Layla Betti, ITALY	<b>15:00-15:30</b> <b>Coffee break</b>
<b>11:15-11:30</b>	<i>Meatpacking and Garment Manufacturing in Post-industrial Edmonton</i> by Catherine C. Cole, CANADA	<b>15:30-15:45</b> <i>Swedish memorials - in memory of an Industrial city - 20th century heritage</i> by Sanja Peter, SWEDEN
<b>11:30-11:45</b>	<i>Making culture count: The role of museum leadership in city revitalization</i> by Gabrielle Peacock, CANADA	<b>15:45-16:00</b> <i>The intangible cultural heritage in the industrial areas of Uddevalla</i> by Christine Fredriksen & Lennart Bornmalm, SWEDEN
<b>11:45-12:15</b>	Discussion	
<b>12:15-13:15</b>	<b>Lunch break</b>	<b>16:00-16:30</b> Discussion
<b>13:15-14:15</b>	<b>Ignite session</b>	<b>18:00-20:00</b> <b>Sanja Peter will guide delegates in a combined harbor tour and workshop</b>
<b>FRIDAY 8 AUGUST 2014</b>		
<b>09:00-9:45</b>	<b>Keynote speaker 3</b>	
<b>09:45-12:00</b>	<b>Session 4 on Theme 3 ("Museums" across the city: museum experiences beyond the museum walls)</b>	
<b>09:45-10:00</b>	<i>Curating the Global City – beyond museum walls</i> by Ellie Miles, UK	
<b>10:00-10:15</b>	<i>The souvenir shop links: Discovering Porto's Industrial Heritage</i> by Jelena Savic, BOSNIA AND HERZEGOVINA/ FBAUP & PORTUGAL	
<b>10:15-10:45</b>	<b>Coffee break</b>	
<b>10:45-11:00</b>	<i>Bikeculture – pedalling through the history of New Belgrade</i>	►

## CONFERENCE PROGRAMME

	by Marija Djorgovic, SERBIA	11:30	<b>Short tour of the Innovatum Science Centre and the connection with the Saab Car Museum</b>
11:00-11:15	<i>Across the city: hybrid museum-like experiences beyond the museum Institution</i> by Marlen Mouliou, GREECE	12:00	<b>Departure to Borås, Simonsland</b>
11:15-11:30	<i>Engaging a community through a child</i> by Yolanda Cool, AUSTRALIA	12:30	<b>Arrival at the Textile Museum</b>
11:30-12:00	<b>Discussion</b>		<b>Lunch</b>
12:00-13:00	<b>Lunch break</b>		(Note: public transport are frequent to Göteborg and Landvetter airport and takes an hour)
13:00-16:00	<b>Insight Hammarkullen</b> Gloria Esteban and Björn Ohlen will guide delegates to Hammarkullen by tram for a workshop.	13:30	<b>Short tour of the Fashion Centre</b>
		14:00	<b>Discussion about the challenges and future plans of the Fashion Centre</b> <i>This tour looks at the challenge of making Simonsland a vibrant neighborhood where tradition and innovation can meet again.</i>

### SATURAY 9 AUGUST 2014

#### OPTIONAL POST-CONFERENCE TOURS & WORKSHOPS

08:00	Departure from Göteborg
09:00	<b>Arrival at Saab Car Museum</b> <i>Coffee and presentation</i>
10:00	<b>Discussion about the challenges and future plans of the museum</b> <i>This tour focuses on how to make the transition from a commercial museum to a socially oriented museum, and how to find models that include commercial, voluntary, and public interests in the operation of a local museum.</i>

Located by the Göta river waterfalls, the City of Trollhättan has been a site of industrial production since the early 20th century. Since the Second World War, car manufacturing has dominated the city's industrial landscape. The SAAB Car Museum was, until December 2011, a privately operated company museum. When SAAB Automobile Company filed for bankruptcy, the City of Trollhättan acquired control over most of the museum's artifacts. Today the museum is operated by the City of Trollhättan and the region of Västra Götaland. As a company museum, the Saab Museum focused mainly on the product, representing different car models produced since 1947. Rather than retell the company's history, the museum now aims to contextualize the automobile industry within a larger discussion about automobility and social development in the city since the 1950's.

A new venue for heritage, fashion, textile and design is emerging in the old industrial area of Simonsland, in central Borås. The Textile Fashion Center is a creative center for culture, science, innovation, and business built around the area's traditional history as a center of textile and fashion. The textile machines of Simonsland -cradle of Sweden's textile industry- stopped making noise a long time ago. Yet the neighborhood's old buildings remain. Today Simonsland is internationally recognized as a center of textile and garment enterprises. The collaboration of the Textile Museum and the University of Borås has produced the Textile Fashion Center, which merges enterprise and heritage.

15:00	<b>Coffee</b>
16:00	<b>Departure from Borås</b>
17:00	<b>Arrival at Göteborg</b>

Göteborg, Sweden. Photo: Stefan Isaksson/imagebank.sweden.se



# Optional Pre-conference Workshop

**5 August 2014, Museum of Copenhagen, Denmark**



*The WALL, Museum of Copenhagen.  
Photo: Museum of Copenhagen*

CAMOC has invited the Museum of Copenhagen to host a pre-conference seminar, on Tuesday August 5th, 2014, for CAMOC members en-route to Sweden to the annual conference in Gothenburg.

The workshop will be the next in a series of small CAMOC member groups addressing a specific case of a city museum and its context, and advising it on core issues in the challenges it faces in its transition towards more relevance for the city it serves.

The Museum of Copenhagen is, as director Jette Sandahl has pointed out in previous CAMOC meetings, a small, rather old-fashioned museum, doing its best to catch up with a vibrant and ambitious city.<sup>1</sup>

As is true for many city museums, as their cities grow and become more important in the national landscape, the Museum of Copenhagen is acquiring more visibility in the city, leading to, on the one hand, tentative plans for an alternative building and, on the other, tentative plans of merging the museum with other municipal cultural institutions.

The Museum of Copenhagen would like the interventions and contributions from CAMOC members to deal with three core themes, from each their own particular perspective:

#### ***Redefining values, missions and strategies***

Given an opportunity for a new start, how do we make sure that the old paradigms and demons from our museological past do not move into the new building with us? In - yet another - historic and protected building, how do we create an overall framework of being rooted in the present and embedded in the current dilemmas and choices facing our city? How do we translate and combine our responsibilities towards history, towards our collections, towards knowledge production with an equally strong commitment to cultural democracy, public participation, dialogue and access – or vice versa? How can the museum, its topics, its staff and

its audiences reflect the demographics of Copenhagen of today?

#### ***Partnerships and interdisciplinarity***

Given the complexities of 21st century urban life, how do we transcend and reframe the way museums have been shaped and structured by individual scientific disciplines and their inner hierarchies? How do we attain an interdisciplinarity of working methods in the museum, between disciplines like archaeology, history, education, exhibitions, that better reflects the issues of our times? Given the pressure from national and municipal funding bodies towards closer partnerships or museum mergers, how do we uncover potential qualities and new perspectives which may lie dormant in a more profound institutional integration between museums, archives, and art in both its historic and its contemporary forms? Could a new constellation, towards which we are so adverse and ambivalent, become a better platform towards creating multiple reference places for a diversity of needs in a diverse population?

#### ***Quality of life, cultural environments, and city planning***

Given the museum's position as an institution that is formally 'heard' on issues from protection of individual buildings to cultural environments to overall city planning, how can we translate our knowledge of the history of the city into a dynamic perspective to its future? How do we convert the richness of the stories of the city, its quarters, neighbourhoods and people into generating more profound contributions to shaping the future cultural and built environment? What are the major themes of concern for the future of our cities at this point of time? Can we expand and redefine the museum's presence in the core agendas of our city? Can we as a museum participate more directly in shaping the quality of life of the residents of this city? Can we thus increase the use-value of our institution?

#### **PROGRAMME:**

- **Monday afternoon for members arriving already then:** Tour of the Museum of Copenhagen
- **Monday evening for those who have arrived:** An evening walk through different sections of Copenhagen, with a visit to the WALL, and dinner
- **Tuesday: 09 -17:00:** Seminar at Museum of Copenhagen with lunch and coffee breaks
- **Tuesday evening or early Wednesday morning:** Train (3.5 hours) or plane (35 minutes) to Göteborg
- **Accommodation in Copenhagen** will (application pending!) be on participants own expense

<sup>1</sup> see for instance: Second Life of the Copenhagen Museum WALL, in CAMOC news, 02, 2011, [http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/PDF/CAMOCNewsletter\\_2011\\_02.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/CAMOCNewsletter_2011_02.pdf) and Feeling at Home: A City with Room for Everyone, in CAMOC, Our Greatest Artefact: The City) [http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/PDF/CAMOCBookOurGreatestArtefactTheCity.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/CAMOCBookOurGreatestArtefactTheCity.pdf)



## EXHIBITION THEME

### *The Areonatura. The Gaze of Tullio Pericoli on the Upper Garda Landscape*

#### Dates & Place

Until November, 02, 2014, MAG  
Museo Alto Garda, Riva del  
Garda, Trento, Italy  
Information on-line at  
[http://www.museoaltogarda.it/en/  
mostre](http://www.museoaltogarda.it/en/mostre)

#### Description

On a late November morning in 2013, on board a sightseeing plane, Tullio Pericoli flew over the Upper Garda territory with the aim of capturing the form that the landscape might provide him from that particular point of view, adopted here for the first time.

During the flight, numerous photographs were taken (both by the artist himself and by the photographer Pierluigi Cattani Faggion) of that area of the Valley of the Lakes which stretches down to the northern shores of Lake Garda. It was through this personal 'aerial' approach and thanks to the help of the photographic images that Pericoli – over the months to come – created a cycle of works which will be on show at the MAG from this spring through until autumn. The exhibition features some 60 paper-based works of various sizes and media (oil paints, water colours and pencil drawings).

The title of the exhibition, *Areonatura*, is a neologism coined by the artist to describe his experience of a flight undertaken in order to better understand the form of this very particular landscape. As the curator Claudio Cerritelli points out, «in this original set of drawings and paintings, Pericoli put his capacity to offer an analytical and introspective reading of the Garda landscape to the test, thus providing the onlooker with a host of various morphological elements that make up the identity of the places observed. The face of nature emerges with different intensities of stroke and tone, and through his luminous transparencies, one has the impression of entering into the very soul of the landscape».

# Exhibition Alert

## EXHIBITION THEME

### *Sporting MAS*

#### Dates & Place

Until May 18, 2014  
Belgium, Antwerp / MAS Museum Aan de Strom

#### Information on-line at

[http://www.mas.be/Museum\\_MAS\\_EN](http://www.mas.be/Museum_MAS_EN)

#### Description

Antwerp was the 2013 European Sports Capital and Sporting, looking for sports-related additions to the cultural activities as well. Since 16 May 2013, Sporting MAS has been bringing together sports, culture and history in a yearlong athletic exhibition on the MAS Boulevard.

On the one hand, the exhibition brings to light the heritage pieces from Antwerp's sports clubs. The MAS and Sporting A contacted more than 50 of Antwerp's sports clubs, both small and large, in a search for their heritage pieces.

The scenographers, Eva Moulaert and Marie Sledsen, created a photo collage for this, which can be seen in the display cases alongside the escalators in the MAS. The result is an exciting and surprising showpiece that tells the story of sports in Antwerp in all its diversity.

In addition to this, Sporting MAS shows work by the renowned Dutch photographer Hans van der Meer (NL). He visited special, amateur football fields in Antwerp and spoke with athletes from various Antwerp teams. An original impression of these football landscapes and portraits can be seen on the large light panels and along the Boulevard at the MAS.

## EXHIBITION THEME

### *Sticking Around*

#### Dates & Place

From April, 27, 2014 to November 02, 2014, STAM – Gent City Museum, Gent, Belgium

#### Information on-line at

<http://www.stamgent.be/nl/activiteiten/detail/p/blijven-plakken>

#### Description

The Ghent we know is the result of a whole series of waves of migration. Many of those who came decided to 'stick around'. Today, one in five of the people living in Ghent have roots in different part of the world.

In 'Sticking around – over 50 years of migration to Ghent', STAM brings the colourful history of migration to life – not in the museum but in the city itself. In the streets, eye-catching information points highlight the city's migration past. Audio-trails and guided walks reveal exciting and surprising personal stories. Follow the trails on foot or by bike, on your own or in a group.

## EXHIBITION THEME

### *Van Oostsanen*

#### Dates & Place

Until June 29, 2014, Amsterdam Museum, The Netherlands

#### Information on-line at

<http://amsterdammuseum.nl/en/van-oostsanen>

#### Description

After nearly five hundred years, Jacob Cornelisz van Oostsanen (ca. 1475-1533) ►

is returning to Amsterdam, the city in which he lived and worked. He is the earliest artist in Amsterdam that we know by name. In this first retrospective of Van Oostsanen, the seminal Dutch master's principal works are brought together in a world premier presented by Amsterdam Museum, Stedelijk Museum Alkmaar and St Lawrence's church in Alkmaar. *Van Oostsanen* provides a unique opportunity to explore his magnificent and diverse oeuvre from 15 March to 29 June 2014. Jacob Cornelisz van Oostsanen was a celebrated artist in the sixteenth century. His studio on the Kalverstraat, then already a fashionable street, developed into a highly productive workshop, taking commissions from patrons in Holland and beyond. He provided portraits and religious pictures, as well as combinations of the two, whether in print or oils. The time has come to restore Van Oostsanen to the fame and prominence he enjoyed among his contemporaries. Van Oostsanen is one of the great masters from the Northern Netherlands who laid the foundation for the flourishing success of Dutch art that followed. His works show how art developed during his lifetime from the late medieval style to the early Renaissance. His taste for unexpected details and the exceptional quality of the thirty or more surviving paintings, as well as his two hundred woodcuts, are spectacular to view. In spring 2014, Jacob Cornelisz van Oostsanen's popularity will be revived in North-Holland.

## EXHIBITION THEME

### **Rewilding Vancouver**

#### Dates & Place

Until September 1<sup>st</sup> 2014, Museum of Vancouver, Canada

#### Information on-line at

<http://www.museumofvancouver.ca>

#### Description

The Vancouver we know is more culturally attuned to and integrated with nature than any city of a comparable size on earth. Despite this, our city has dramatically transformed the natural environment.

The first major exhibition in Canada to explore our relationship with nature through the lens of historical ecology, *Rewilding Vancouver* brings this new way of exploring the past to the forefront using Vancouver as the subject. The exhibition is comprised of taxidermy specimens, 3D models, soundscapes, videos and photo interventions that challenge our perception of what is natural to Vancouver. Visitors will discover a changing-of-the-guard when it comes to the region's wildlife, with ravens, wolves and elk fading as crows, coyotes and black-tailed deer settled in. *Rewilding Vancouver* also challenges us to envision new streetscapes that feature unearthed fish-bearing streams long hidden below city streets. A life-sized creation of the now extinct Steller's Sea Cow is one of many highlights of this exhibition.

*Rewilding Vancouver*'s core exhibition team includes MOV curator Viviane Gosselin, designer Kevin McAllister and guest curator J.B. MacKinnon who is co-author of *100-Mile Diet* and author of the recently released *The Once and Future World*, which served as inspiration for the exhibition.

"Almost everyone has experienced the loss of some treasured natural space — whether an entire forest or a simple vacant lot," says MacKinnon. "This exhibition is a way to connect with that feeling, and also explore the unlimited possibilities of melding the urban and wild."

In 2010, Vancouverites were mesmerized when a grey whale came for a swim in False Creek, and in 2013 we were equally awe-struck by a beaver investigating the Olympic Village as a new potential home. *Rewilding Vancouver* seeks to encourage people to discover what nature was like in Vancouver's past, reconnect with nature as meaningful to their lives, and engage with efforts to make the city a wilder place.

"*Rewilding Vancouver* is an exhibition of remembering," explains J.B. MacKinnon. "It allows the public to reconnect with a forgotten history in order to look at the present and the possible future with new eyes."

## EXHIBITION THEME

### **Palaces for the people: Gustavino and the Art of Structural Tile**

#### Dates & Place

Until April 20, 2014, City Museum of Ljubljana

#### Information on-line at

<http://www.mcny.org/exhibition/palaces-for-the-people>

#### Description

Throughout the five boroughs are more than 200 long-overlooked marvels of engineering and architectural beauty—the interlocking tile vaults built by Spanish immigrants Rafael Guastavino, Sr. (1842-1908), and his son, Rafael Jr. (1872-1950). The system of structural tile vaults developed by the Guastavinos—lightweight, fireproof, low-maintenance, and capable of supporting significant loads—was used by leading architects of the day, including McKim, Mead & White and Carrere & Hastings. Ellis Island's Registry Room, Carnegie Hall, the Bronx Zoo's Elephant House, and Grand ►

Central Terminal all contain Guastavino vaults.

*Palaces for the People: Guastavino and the Art of Structural Tile* is a major exhibition exploring the innovations the Guastavino Fireproof Construction Company (1889-1962) brought to the science and art of building. It was originally organized by MIT's John Ochsendorf, who is a MacArthur Fellow; it is substantially expanded here to include some 20 key Guastavino spaces in the five boroughs.

# Conference Alert

## CONFERENCE THEME

### ***Religion in Urban Spaces***

#### **Dates & Place**

10<sup>th</sup> to 11<sup>th</sup> April 2014, Goettingen, Germany

#### **Information on-line at**

<http://www.uni-goettingen.de/de/426457.html>

#### **Description**

Urban spaces have always functioned as cradles and laboratories for religious movements and spiritualities. The conference Religion in Urban Spaces will therefore explore the intense and complex interplay between the (post)modern city and religion, bringing the city to the fore in religious research. Both renowned and young scholars from all over the world will present their latest research and bring into discussion the ways the experience of the urban - the cityscape with its pluralist culture - inscribes itself in religious practices, and vice versa: how religions appropriate and transform (the meanings of) the urban.

#### **Funded by**

The Ministry of Science and Culture of Lower Saxony

Kurt Hacker, M.Eng.

## CONFERENCE THEME

### ***SAH Austin Seminar: Austin and the Place of Historic Architecture in Rapidly Growing Cities***

#### **Dates & Place**

12<sup>th</sup> April 2014

#### **Information on-line at**

<http://www.sah.org/2014-seminar>

#### **Description**

Led by Michael Holleran, director of the Graduate Program in Historic Preservation at the University of Texas at Austin, the SAH Austin Seminar, will present for discussion and debate challenges and opportunities facing a region experiencing exponential growth.

Austin and other cities within the Texas Triangle, the megaregion demarcated by Dallas–Fort Worth, Houston, and San Antonio, are growing rapidly in terms of population, urban area, and redevelopment. Rural communities are undergoing urbanization, high-rise buildings are overshadowing low-rise downtowns, and residential neighborhoods are experiencing an increase in population density. What is the role of historic architecture in booming cities such as Austin? How do we preserve and interpret individual structures and districts within a historically low-rise city that is undergoing economic, demographic, and physical transformation?

The SAH Austin Seminar will investigate these questions with a keynote address and two panels of discussion by regional experts who represent diverse perspectives, including the academy, activism, planning, real estate development, and preservation. One panel will examine how changing social and environmental contexts require architectural historians and historic preservationists to adopt new approaches, while the other will look at the fate of old buildings in cities that are newly big.

#### **Organised by**

Society of Architectural Historians

## CONFERENCE THEME

### ***ARCHHIST '14: IV. History of Architecture Conference on Periods, Movements, Outsiders***

#### **Dates & Place**

21st to 22nd April 2014, Istanbul, Turkey

#### **Information on-line at**

<http://www.archhistconference.org>



#### Description

History of architecture, tracing the changes in architecture through various traditions, regions, overarching stylistic trends, deals mainly with classifications related constructed environment and architects. Periods in the history of architecture and art, provides certain styles and the struggle between them as a homogeneous sum of common characteristics. Every co-occurrence of similarities among different architects and locations seems to be in need of case by case analysis to find out the sub-limit of being included to the same style.

Focusing on singular objects and approaches, irregularities and dissimilarities begin to come in sight and another discussion appears on the extend of differentiation among a stylistic approach.

#### Organised by

DAKAM (Eastern Mediterranean Academic Research Center)

### CONFERENCE THEME

#### ***From Vulnerable Places To Resilient Territories: The Path To Sustainable Development***

#### Dates & Place

27<sup>th</sup> to 30<sup>th</sup> April 2014, Fortaleza, Brazil

#### Information on-line at

<http://www.regionalstudies.org/conferences/conference/regional-studies-association-global-conference-2014>

#### Description

The RSA 2014 Global Conference in Brazil will focus on thinking about paths, policies and ideas to strengthen vulnerable places and to develop cohesive and resilient territories. We acknowledge that only adaptive and flexible regions can succeed in an ever-changing world. This conference offers to all those who share an interest in regional and urban issues an opportunity to explore and discuss these key issues. Our discussions will be stimulated and enriched by the RSA's well established tradition of embracing and accepting diverse perspective, disciplinary backgrounds and ideas.

#### Organised by

Marco Crocco, Pedro Amaral

### CONFERENCE THEME

#### ***Big ruins: the aesthetics and politics of supersized decay***

#### Dates & Place

14th May 2014, Manchester, United Kingdom

#### Information on-line at

<http://www.eventbrite.co.uk/e/big-ruins-the-aesthetics-and-politics-of-supersized-decay-tickets-10733583437?aff=es2&rank=1&sid=c658c9d9a2d411e38fd922000a880143>

#### Description

As global capitalism intensifies its hold on the planet, so its ruins are scaling up in size: from vast junkyards of jumbo-jets in Nevada to entire empty cities in China waiting to be inhabited. Meanwhile the urban ruins of the Cold War era continue to resist appropriation, whether because of their toxicity, ideological misplacedness, or as a consequence of intractable ethnic conflicts. Coupled with a recent plethora of (post)apocalyptic visions of ruined cities in cinema and computer games, the links between real and imagined ruination are becoming increasingly blurred. If we are to imagine large-scales sites of decay, how might their possible ruin be represented in a way that helps us adequately respond to that very possibility?

This conference will address that question by focusing on the wider significance of big ruins in an age of global capitalism. Drawing from a wide range of sites - both real and imagined - this conference aims to create a dialogue between big ruins and the culturally-prescient theme of the imagination of disaster and to open up an emancipatory space that, following Slavoj Žižek, accepts the universal inevitability of ruin in order to break its ideological grasp and thus to suggest liberating alternatives.

#### Organised by

University of Manchester

### CONFERENCE THEME

#### ***20<sup>th</sup> Century New Towns. Archetypes and Uncertainties***

#### Dates & Place

22<sup>nd</sup> to 24<sup>th</sup> May 2014, Oporto, Portugal

#### Information on-line at

<https://darqconferencias.wordpress.com/>

#### Description

20th Century New Towns International Conference aims the recontextualization of urban and architectural contributions of new cities in the twentieth century.

The planning and settlement of new towns were originated by different reasons. In twentieth century cities perhaps the largest reason was to determine new territorial and urban planning structures that would allow a better organization of the territory, ensuring the development of more efficient and balanced socio-economic models.

In some cases the construction of these cities was inspired by the principles of the nineteenth century English utopias, reflecting a strong concern in integrating the urban and natural components and highlighting the role of the natural landscape, understood as a city matrix on which articulates the urban structures.

In other cases the inspiration come from the rationalist ideals of the modern movement, seeking to personify the idealistic and democratic spirit of a new world order, producing rational and functional solutions and even if sometimes they do not fully overcome certain obstacles, an important contribution to the urban and architectural theory and practice advance was made.

**Organised by**

Department of Architecture and Centro de Estudos Arnaldo Araújo of Escola Superior Artística do Porto

## CONFERENCE THEME

### ***Cultural Tourism and a Digital Era***

**Dates & Place**

30<sup>th</sup> May to 1<sup>st</sup> June 2014, Athens

**Information on-line at**

<http://conference2014.iacudit.org/>

**Description**

The conference will provide an interactive international platform for academics and industry practitioners from cultural, heritage, communication and innovative tourism backgrounds to meet, discuss and debate in the historical city of Athens.

**Organised by**

International Association of Cultural and Digital Tourism (IACuDiT)

## CONFERENCE THEME

### ***Irish Urban Spaces in the Nineteenth Century***

**Dates & Place**

26<sup>th</sup> to 27<sup>th</sup> June 2014, Belfast, Northern Ireland, United Kingdom

**Information on-line at**

<http://www.qub.ac.uk/schools/SchoolofHistoryandAnthropology/News/Conferences/IrishUrbanSpacesinNineteenth-Century/>

**Description**

A two-day international conference exploring the nature and development of Urban Spaces in and relating to nineteenth-century Ireland.

Proposals are welcomed from a range of disciplinary perspectives, including (but not limited to) history, architecture, geography, environmental studies and literary studies. It is envisaged that panels will explore the theme of Irish urban spaces in relation to politics, cultural nationalism, poetry, demography, migration, gender, childhood, landscape, cartography, settlement, education, work, religion, empire, travel writing and music.

**Organised by**

Society for the study of nineteenth-century Ireland

## CONFERENCE THEME

### ***Seventh International Conference on the Inclusive Museum***

**Dates & Place**

4<sup>th</sup> to 6<sup>th</sup> August 2014, Los Angeles, United States of America

**Information on-line at**

<http://onmuseums.com/the-conference/call-for-papers>

**Description**

The Inclusive Museum Conference is held annually in different locations around the world. We are inviting proposals for paper presentations, workshops/ interactive sessions, posters/ exhibits, or colloquia addressing The Inclusive Museum through one of the following themes: visitors, collections and representations.

The special focus for 2014 will be: Shared Visions and shared Histories. Proposals for presentations, workshops, and more are currently accepted.

**Organised by**

The Inclusive Museum and the Autry National Center of Los Angeles, California



## **CONFERENCE THEME**

### ***The Period Room: Museum, Material, Experience***

#### **Dates & Place**

19<sup>th</sup> to 20<sup>th</sup> September 2014, The Bowes Museum, Barnard Castle, Durham, United Kingdom

#### **Information on-line at**

<http://www.thebowesmuseum.org.uk/Collections/ThePeriodRoomMuseum,Material,Experience.aspx>

#### **Description**

Since the late 19th century the Period Room has been a consistent presence in the public museum, and yet over the past 25 years the Period Room has become a contentious museum object, leading many museums to question the legitimacy of the Period Room as an effective and appropriate method of display and interpretation. As dislocated fragments, often remodelled to fit the spaces of the museum, the Period Room is, for some, a signifier for the inauthentic, an outmoded method of display and a representation of unfashionable museum interpretation. The problems associated with Period Rooms are exacerbated by the fact that they are large and bulky objects, difficult and expensive to redisplay or reinterpret. Many museums retain their Period Room displays, but the recent changes in the perspectives on Period Rooms have also led a number of museums in the UK, Europe and the USA to reconsider their continued relevance as museum objects, to dismantle and deaccession the displays, and in some cases to repatriate the Period Rooms to their places of origin (if that still exists of course).

#### **Organised by**

The Bowes Museum, Barnard Castle, County Durham

## **CONFERENCE THEME**

### ***The Best in Heritage 2014***

#### **Dates & Place**

25<sup>th</sup> to 27<sup>th</sup> September 2014, Dubrovnik, Croatia (Hrvatska)

#### **Information on-line at**

<http://www.thebestinheritage.com>

#### **Description**

The Best in Heritage is an international, annual survey of award-winning museum, heritage and conservation projects. More than Twenty projects from the world, proclaimed the best in the previous year on national or international level, are invited to the conference to present their success stories. In brief, we display and celebrate excellence from the field of museums and heritage. The conference is taking place at the end of each September in Dubrovnik, UNESCO World heritage site.

The widening profession needs quality information and benchmarking occasions; there are, annually more than a hundred awarded, new or renewed institutions world-wide and a great number of exceptional projects hardly known to the international professional public. All of them deserve further professional and public attention. Besides, we live in an increasingly competitive world where standards of excellence, i.e. expectations, be it from public or our other stakeholders, are rising steadily.

#### **Organised by**

European Heritage Association

## **CALL FOR CONTRIBUTIONS**

### **Send us news about your museums, new exhibitions and projects!**

We wish to publish them in our newsletters and put on our website to inform our members about the activities of city museums all around the world.

The deadlines for submissions are

May 30<sup>th</sup>, 2014; August 30<sup>th</sup>, 2014; November 30<sup>th</sup>, 2014; March 1<sup>st</sup>, 2015.

We need visuals of your museums (outside and inside) to use on our website. Images that can be used horizontally would be easier to adjust to the narrow rectangular space that our graphic artists reserved for this purpose.

**Please send your emails to:**

***mmouliou@gmail.com (CAMOC Secretary)***

***joanasm08@gmail.com (CAMOCnews coordinator)***